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Valentine's Day Concert 2003

Music For Lovers

and

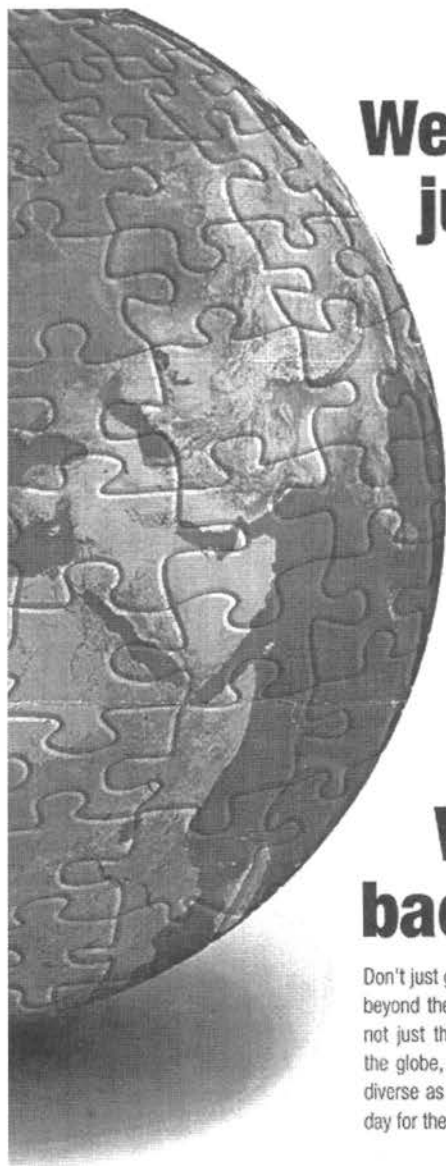
Other Strangers IV

Michelle Vought, Kathleen Randles, Christopher Hollingsworth,
John Koch, Illinois State University vocal faculty soloists

The Bogside Zukes – Matt Coker, Bruce Burton, guitars and vocals,
Emily Magers, violin, Bob Moore, bass

Center for the Performing Arts
Friday Evening
February 14, 2003
8:30 p.m.

This is the Seventy-ninth program of the 2002-2003 season.



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Program

- | | |
|--|---|
| Overture to <i>Candide</i> (1957) | Leonard Bernstein
(1918-1990) |
| Irish Rhapsody (1893) | Victor Herbert
(1859-1924) |
| Excerpts from <i>Finian's Rainbow</i> (1946)
Look to the Rainbow | Music by Burton Lane
(1912-1997)
Lyrics by E.Y. Harburg
(1898-1981) |
| Michelle Vought, <i>soprano</i> | |
| How Are Things in Glocca Morra
Kathleen Randles, <i>mezzo-soprano</i> | |
| That Great Come and Get it Day
John Koch, <i>baritone</i> | |
| from <i>Mademoiselle Modiste</i> (1905)
Kiss Me Again
Kathleen Randles, <i>mezzo soprano</i> | Victor Herbert |
| An Irish Melody <i>The "Londonderry" Air</i> (trad.)
Christopher Hollingsworth, <i>tenor</i> | Frank Bridge
(1879-1941) |
| <i>Brigadoon</i> Selections for Orchestra
The Heather on the Hill
John Koch, <i>baritone</i> | Music by Frederick Loewe
(1904-1988)
Lyrics by Alan Jay Lerner
(1918-1986) |
| I'll Go Home with Bonnie Jean
Christopher Hollingsworth, <i>tenor</i> | |
| Almost Like Being in Love
Michelle Vought, <i>soprano</i> | |
| Come to Me, Bend to Me
Christopher Hollingsworth, <i>tenor</i> | |

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Program (cont.)

Selections by The Bogside Zukes

arranged by Rich Teagarden

*Rosin the Beau
Wylde Mountain Thyme
Musical Priest
Farewell To Ireland
Gallway Bay
Jamie
Lannigan's Ball*

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My Wild Irish Rose

If you listen, I'll sing you a sweet little song,
Of a flower that's dropped and dead.
Yet dearer to me, yes, than all of its mates,
Tho' each holds aloft its proud dead.

T'was given to me by a girl that I know,
Since we've met, faith I've known no repose,
She is dearer by far than the world's brightest star,
And I call her my wild Irish Rose.

(Refrain)

My wild Irish Rose, the sweetest flow'r that grows.

You may search ev'rywhere, but none can compare,

With my wild Irish Rose.

My wild Irish Rose, the dearest flow'r that grows,
And some day for my sake, she may let me take,
the bloom from my wild Irish Rose.

They may sing of their roses, which by other names,
Would smell just as sweetly they say.
But I know that my Rose, would never consent,
To have that sweet name taken away.

That's An Irish Lullaby (Too-Ra-Loo-Ra-Loo-Ral)

Too-ra-loo-ra-loo-ral,
Too-ra-loo-ra-li,
Too-ra-loo-ra-loo-ral,
Hush now, don't you cry!

Too-ra-loo-ra-loo-ral,
Too-ra-loo-ra-li,
Too-ra-loo-ra-loo-ral,
That's an Irish lullaby.

When Irish Eyes are Smiling

There's a tear in your eye, and I'm wondering why,
For it never should be there at all.
With such pow'r in your smile, Sure a stone you'd beguile,
So there's never a teardrop should fail.

When your sweet lilting laughter's like some fairy song,
And your eyes twinkle bright as can be;
You should laugh all the while and all other times, while,
And now smile a smile for me.

(Refrain)

When Irish eyes are smiling, Sure it's like a morn in Spring
In the lilt of Irish laughter, You can hear the angels sing.
When Irish eyes are happy, All the world seems bright and gay,
And when Irish eyes are smiling, Sure they steal your heart away.

For your smile is a part, Of the love in your heart,
And it makes even sunshine more bright.
Like the linnets sweet song, Crooning all the day long,
Comes your laughter so tender and light.

For the springtime of life is the sweetest of all,
There is ne'er a real care or regret;
And while springtime is ours throughout all of youth's hours,
Let us smile each chance we get.

(Refrain)



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Biographical Notes

Michelle Vought has earned an excellent reputation throughout the country as a performer in opera, oratorio, and musical theater. She has performed with many opera companies, which include Cincinnati Opera, West Coast Opera, Kentucky Opera, Whitewater Opera, Charlottesville Opera, Brevard Opera, Sorg Opera, and the Northern Kentucky Opera. Some of her roles include the Queen of the Night (*Die Zauberflöte*), Musetta (*La Bohème*), Micaela (*Carmen*), Violetta (*La Traviata*), Gretel (*Hansel and Gretel*), Flora (*The Knot Garden*), Armida (*Rinaldo*), Konstanze (*Die Entführung aus dem Serail*), First Lady (*Die Zauberflöte*), and Nannetta (*Falstaff*).

Ms. Vought was featured as a soloist on a tour of Italy and Switzerland where she sang the Faure Requiem and the Mozart *Missa Brevis* in F Major. She has also performed extensively in the operetta and musical theater genres bringing such roles to life as Josephine (HMS Pinafore), Yum Yum (*Mikado*), Gianetta (*Gondoliers*), Maria (*The Sound of Music*), Laurey (*Oklahoma*), Carrie (*Carousel*), Tuptim (*The King and I*), and Maisie (*The Boyfriend*). Equally comfortable on the concert stage, the soprano has sung with the Cincinnati Symphony, the Asheville Symphony, the York Symphony, the Gettysburg Festival Orchestra, the Pueblo Symphony, the Czech Janacek Academy of Music Orchestra, and the Slovak Radio Orchestra. As a specialist in contemporary music, Ms. Vought has performed widely in the repertoire and has been featured on three compact discs under the international Vienna Modern Masters label, a recording company that specializes in contemporary music. Currently she is engaged to record the world premiere of a new piece this spring for the Vienna Modern Masters label.

A cancer survivor herself, Ms. Vought has generated over \$10,000 for individual cancer patients through her many benefit concerts. Having completed her Doctorate of Musical Arts in vocal performance at the College-Conservatory of Music at the University of Cincinnati, she lives in Bloomington, Illinois where she serves as Assistant Professor of Voice and Opera at Illinois State University.

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Biographical Notes (cont.)

Kathleen Randles has received critical acclaim for her work in opera, oratorio, and recital. She has appeared with numerous regional opera companies such as Opera Theatre of Saint Louis, Glimmerglass Opera, Opera Illinois, and Dayton Opera. She has also appeared in concert with the Columbus Symphony Orchestra, the Champaign-Urbana Symphony, and the Millikin-Decatur Symphony. Her stage roles include Augusta (*The Ballad of Baby Doe*), Tisbe (*La Cenerentola*), and a number of Gilbert & Sullivan comic leads, of which she has made a specialty. Dr. Randles has a reputation for her emotionally compelling performances as a recitalist, and has appeared in recitals across the country. She holds degrees in voice performance from The Ohio State University and Northwestern University.

Christopher Hollingsworth has appeared with various regional opera companies in the United States. His operatic credits include leading and featured roles in *Don Giovanni*, *Così fan tutte*, *The Magic Flute*, *Le nozze di Figaro*, *Kismet*, *Madama Butterfly*, *Romeo et Juliette*, *Carmen*, *La traviata*, *Les contes d'Hoffman*, *Die Fledermaus*, *Street Scene*, and *Amahl and the Night Visitors*.

Musical theatre credits include leading roles in *Joseph*, *Showboat*, *The Mystery of Edwin Drood*, and *Big River*. Mr. Hollingsworth has also appeared with several regional orchestras as Tenor soloist in the *Messiah*, *Elijah*, *Christmas Oratorio*, *Saint Nicholas Cantata*, and Mozart's *Mass in C*. He has also appeared as the Tenor soloist in Brahms' *Neue Liebeslieder Walzer* and *Zigeunerlieder*. He holds a B.M. in Performance from DePauw University, an M.Mus in Opera/Voice from Binghamton University, and is currently finishing his D.M.A. in Performance and Literature at University of Illinois. Mr. Hollingsworth has served on the faculty at Syracuse University as Adjunct Professor of Voice and Opera and at Lycoming College as an Adjunct Lecturer in Voice. Mr. Hollingsworth made his first appearance with the Illinois State Symphony as Tenor soloist in Beethoven's Ninth Choral Finale. In February, he will sing Alfredo in a semi-staged version of *La traviata*. Mr. Hollingsworth joins the Illinois State University faculty as a full-time Lecturer in Voice and Co-director of the Opera Practicum.

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Biographical Notes (cont.)

Matt Coker is the sole remaining member of the original *Bogside Zukes*. Matt, along with his late brother Andy, founded the band after a heyday performing Bluegrass music. Andy derived the band name of Bogside from the Catholic ghetto in Derry, Ireland, and Zukes from the Zucchini String Band from whence they came. The brothers were fascinated by the rhythms and ballads of Irish music. That was over twenty years ago. Along the way, Matt received a BS in Art and currently works in computer illustration. His interests include carpentry, reading anything and researching old tunes that nobody has ever heard before.

Bruce Burton is a 1977 graduate of Bradley University. Bruce spent the first eleven of his postgraduate years making his living playing music. In doing so, his travels encompassed North America and Europe, playing music styles ranging from Bluegrass to Rock and Roll. During a few years' hiatus from professional music, Bruce became involved in multimedia design. It was during this period that he became reacquainted with an old college chum, Matt Coker. Joining Matt's Celtic band the *Bogside Zukes* in 1993, Bruce took up the mandolin. Since then he has added bouzouki, fiddle and most recently the bodhran to his offerings, along with his usual guitar and banjo.

Emily Magers is a violinist with the Illinois Symphony Orchestra. She began adding jigs and reels to her repertoire about eight years ago. Emily also started playing the Irish concertina three years ago. She is currently a full-time nursing student and balances her studies with raising her four-year-old daughter Molly, composing original pieces and music performances. She has recently begun studying old-time fiddle tunes, figuring it is a natural progression from Classical to Irish to Old-time.

Bob Moore is the newest member of the Zukes, and admits to appreciating all types of music. He has been playing bass and guitar for fifteen years and has been a member of various jazz, variety and rock bands throughout his career. Bob likes to tell different styles into his own interpretations of the music. Bob is also a master carpenter/craftsman and constructs high-end guitars for clients throughout North America. His current project is a half-scale six-string guitar with a sound reminiscent of a mandolin. Bob would also like to mention that he is recently married to his beautiful wife, Meghan.

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John Koch was appointed in 1997 as Assistant Professor of Music at Illinois State University in Normal, Illinois. He has performed over 35 operatic roles internationally and in the U. S. He came to international prominence as the 1989 laureate of the Montreal International Music Competition for Singers, where he received outstanding reviews for his operatic and art song interpretations. He has since performed leading roles with the Montreal Opera, Florentine Opera, Cincinnati Opera, Edmonton Opera, New Orleans Opera, Madison Opera, Opera Grand Rapids, Dayton Opera, Eugene Opera, Opera Omaha, Gold Coast Opera, and San Francisco Opera's Western Opera Theatre 1989 -1990 National Tour. He has also performed oratorio roles with the Milwaukee Symphony, Cincinnati Symphony, Montreal Philharmonic, Asheville Symphony, Oklahoma City Philharmonic, and the Dayton Philharmonic. His November, 1996 performance of *Il Barbiere di Siviglia* with the Florentine Opera was broadcast in October 1997 on Wisconsin Public Television. In 2002, he recorded Daron Hagen's *The Heart of the Stranger* for Albany Records with the Illinois State University Wind Symphony. Mr. Koch was a National Finalist of the Metropolitan Opera National Council Auditions, as well as the winner of the 1991 Opera Columbus Competition, the 1991 Meistersinger Competition in Graz, Austria, and the 1987 National Federation of Music Clubs Young Artist Auditions. Mr. Koch is noted for his interpretation of Orff's *Carmina burana* that he recently sang at Chicago's Orchestra Hall with the Chicago Sinfonietta. Other recent performances of the Orff include the Caracas Contemporary Ballet (Venezuela), Karmi'el Dance Festival in Israel (Tel Aviv Opera and Jerusalem), Chautauqua Institution, Cincinnati Ballet, Princeton University Symphony and Glee Clubs, the Southwest Michigan and Green Bay Symphony Orchestras, the Montreal Philharmonic, and the Canadian Ballet. In November and December 2001 he sang the bass solos in Haydn's *Creation* with the Peoria Symphony, Haydn's *Die Jahreszeiten* with the University of Missouri-Columbia Symphony and Choruses, Mozart's *Requiem* with the Illinois State University Symphony and Choruses, and appeared as a guest artist with the South Bend Chamber Singers in their annual Christmas Concert. He will sing in Verdi's *Rigoletto* with the Florentine Opera in 2003, as well as reprise the *Camina burana* with the Cincinnati Symphony and Ballet.

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Glenn Block is in his 13th year as the Director of Orchestras and Opera and Professor of Conducting at Illinois State University. This season, he is also celebrating his 20th anniversary season as Music Director of the Youth Symphony of Kansas City's Symphony Orchestra. Since 1983, he has led the Kansas City Youth Symphony program to being one of the largest and most recognized youth symphony programs in the country. Prior to coming to Illinois in the fall of 1990, Dr. Block served for 15 years as Director of Orchestras and Professor of Conducting at the Conservatory of Music of the University of Missouri - Kansas City and Music Director of the Kansas City Civic Orchestra. From 1972 - 1974, he was Music Director of the San Diego Chamber Orchestra and from 1968 - 1974, he served as Principal Double Bass of the San Diego Symphony and Opera Orchestras. Born in Brooklyn, Dr. Block was educated at the Eastman School of Music. He also received his Ph.D. from the University of California at San Diego. A frequent guest conductor, he has appeared in over 42 states with all-state and professional orchestras. This season, he will be conducting the all-state orchestras of Wisconsin (for the second time), Virginia, Maine, and Washington State (for the third time.) Foreign guest-conducting have included residencies at the Fountainebleau Conservatoire in France, and in Spain, Canada, Colombia, Estonia, Russia, and Italy. Since 1983, Dr. Block has led the Youth Symphony of Kansas City on three international tours to Spain (1992), Canada (1996) and Italy (2000) and three national tours to Chicago, St. Louis and New York's Carnegie Hall. The Youth Symphony of Kansas City was also invited by MENC to be the broadcast orchestra for the 1995 World's Largest Concert and to perform at the 1996 MENC annual convention. In the summer of 2000, Dr. Block and the Youth Symphony of Kansas City were invited to appear as Festival Orchestra at the Western Slopes Music Festival in Crested Butte, Colorado. Also, in the summer of 2000, Dr. Block and the Youth Symphony of Kansas City toured Italy, and in the summer of 2001, he returned to Italy for six weeks of teaching and conducting at a series of festivals in Florence and Lucca. A last-minute substitute conductor with the Sofia, Bulgaria National Philharmonic Orchestra, on tour in Italy has led to invitations to return to Sofia and to Italy in the spring of 2002. Dr. Block has served on the faculty of the National Music Camp at Interlochen as Resident Conductor of the World Youth Symphony Orchestra, and at the Interlochen Arts Academy as Visiting Conductor. In addition, he has served as Music Director of the Summer Festival Orchestra at the Rocky Ridge Music Center in Estes Park, Colorado. Dr. Block has been widely recognized as a teacher of conducting, performing master classes throughout the United States, Canada, Europe and South America. In the summer of 1995, he was on the faculty of the National String Workshop at the University of Wisconsin - Madison as principal conducting teacher. Since 1995, Dr. Block has served as Conference Director of the nationally recognized summer conducting workshop, The Conductors Studio at Illinois State. An active researcher, he has been the recipient of numerous Illinois State University, University of Missouri and National Endowment of the Humanities grants that have resulted in critical editions of the orchestral music of Igor Stravinsky, Charles Ives and George Gershwin and study in France and Italy. In 1985, he was appointed Research Consultant to the Orchestra Library Information Service of the American Symphony Orchestra League, where responsibilities included the organization of critical sources and errata information for the orchestral repertoire housed in a national data base in Washington, D.C. He is a member of the national Board of Directors of the Conductors Guild of America, representing over 1,000 professional conductors, and the Board of Directors of the American Symphony Orchestra League.

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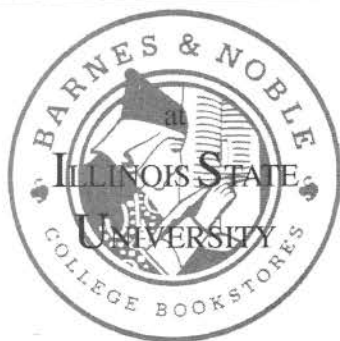
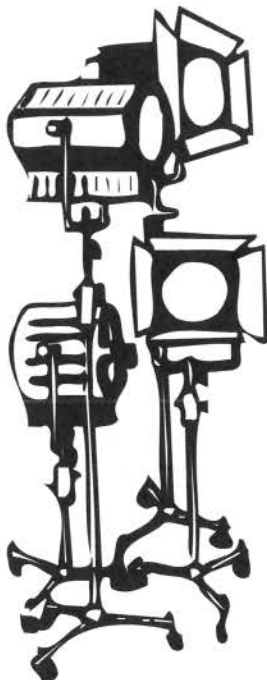
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